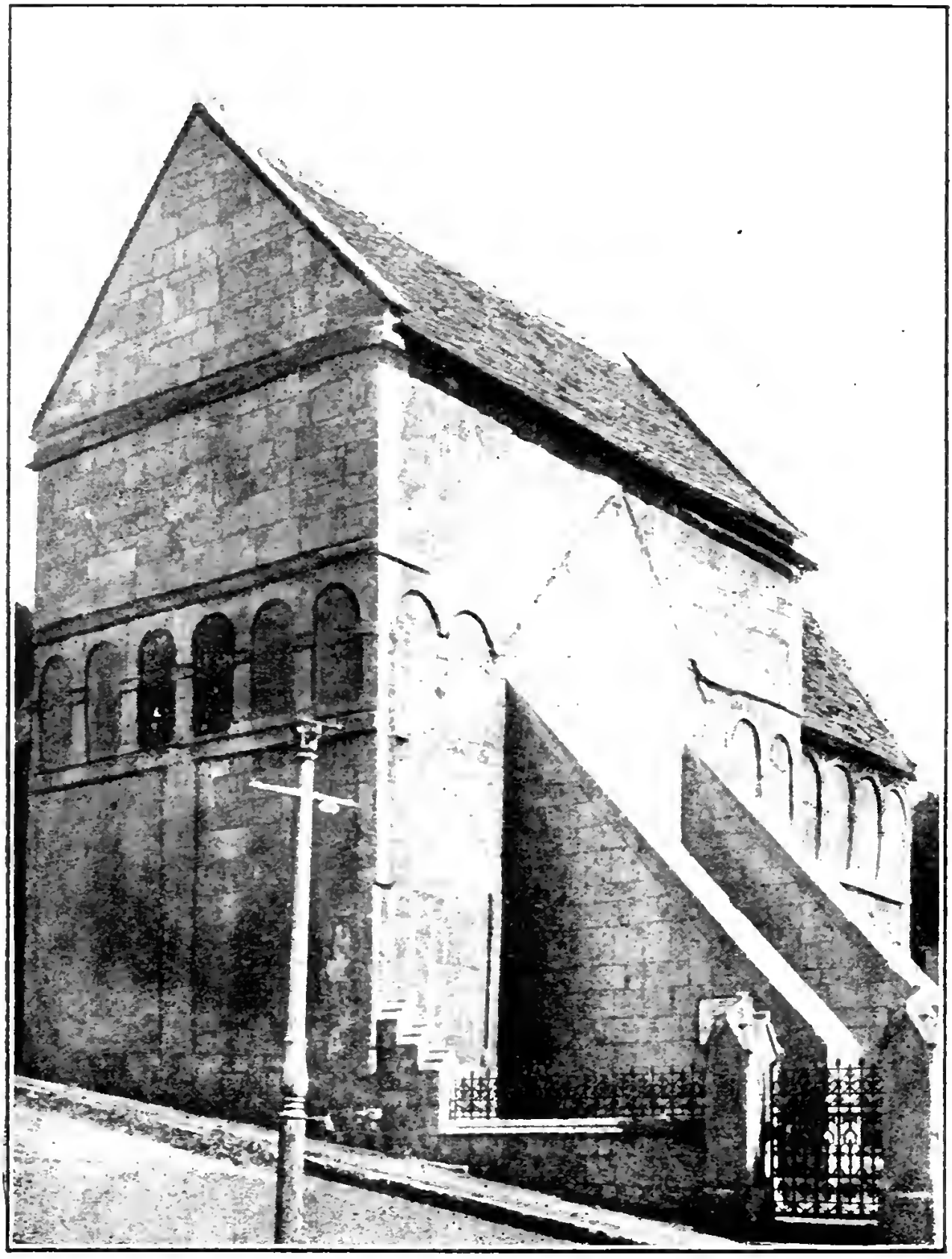

S. Lawrence, Bradford-on-Avon

(See Note. p. 3)

Back to the Old Stone's Age.

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MCMXX.

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Photographs by Sergeant W. W. Freeman.

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SALISBURY CATHEDRAL

(See Note, p. 3)

INTRODUCTION.

OLD BUILDINGS have an irresistible charm for thousands of us—not one of whom but has longed to be able to read in the Stones themselves something of their history.

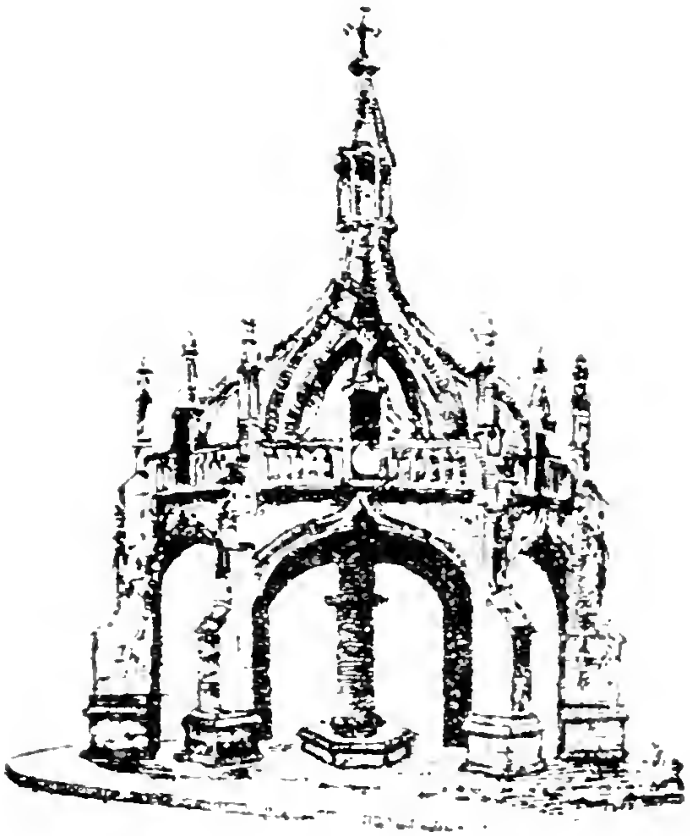
There are a large number of excellent works on Historical Architecture, and many of us have bought books with the hope of abstracting from them, in the few hours at our disposal, something that may help guide us to the Stone's Age. But we find the subject treated so learnedly or so controversially, or our progress so encumbered with technical terms, that we are, as it were, drowned before we have entered the water.

Now, in spite of the adage, a little knowledge may be a mighty big help, and a few facts carried in the head are worth a library on the bookshelf.

This little book is not a learned treatise on Architecture. It is an attempt to supply these few facts, and with them you will marvel at the extra interest

and delight you will experience in roaming alone through the wonderful heritage our wonderful old forefathers have bequeathed us.

If the mastering of the few details given here leads you further afield in this most fascinating domain, this brochure and its compiler will have accomplished an ambition.



BACK TO THE OLD STONE'S AGE

Fortunately, English Architecture readily divides itself into Periods—I might almost have said "fashions." There is a tendency nowadays to regard any such division as "misleading." Nevertheless, we will make it, for it suits our present purpose admirably. Let us consider these periods as eight in number, and call them—

1. Prehistoric.
2. Roman.
3. Saxon.
4. Norman.
5. Gothic.
6. Elizabethan.
7. Jacobean.
8. Georgian.

It has been the practice of manual-writers to make periods fit in with the reigns of the kings and queens of England. Instead of doing that, I shall be satisfied to year them approximately, for they willingly group

themselves around and upon one or two dates which every little schoolboy is expected to carry at his tongue's tip.

Transitions.

"Fashions" in building happily did not change as often as those in ladies' bonnets, nor, I must point out, did they change as abruptly. Many years were taken up in passing from one perfected style to the next. These years are a gradual merging of one style into another, and are called "transitions." They remind us of the "dissolving" of one magic-lantern picture into another, without quite so much of the blurry stage. During the transitionary periods we must look for indications of the fashion going-out, and the fashion coming-in, and modifications of both, and we shall be well rewarded for our pains.

It is well to note that few buildings are wholly in one style. The commonest thing is to find foundation, wall or tower built in an early style, and other parts of a structure in the form of additions at later periods. It is manifestly absurd to assign the date of a building from a single arch or window!

Pious Frauds.

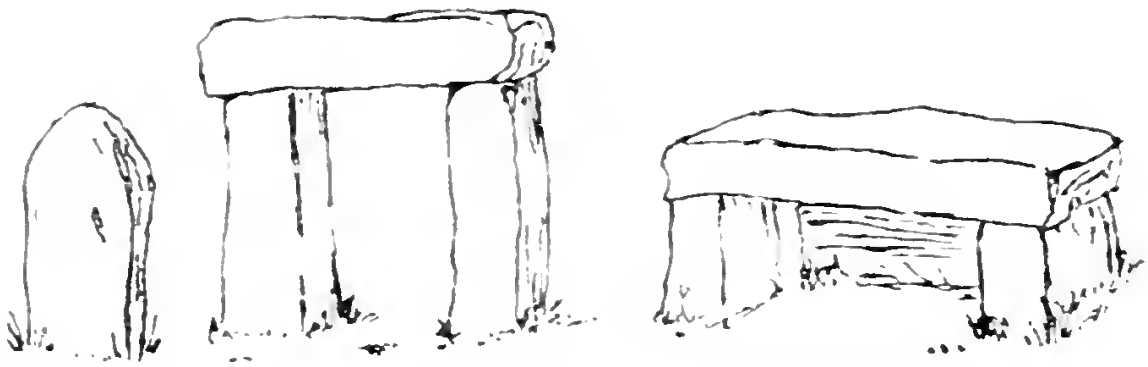
Again, exposed building stone in this country ages very unevenly, and, particularly in some parts, very quickly. In consequence, a comparatively recent addition to a building, or a feature that was "faithfully restored" some fifty years back, may, at first sight appear to be the genuine product of 500 years ago! Sometimes stone that will age quickly is purposely used. Observation and comparison will, in time, enable you to detect many of the pious frauds which exist (called into that existence, by the way, by the zeal of local enthusiasts); but, until you have acquired the ability to detect, it is just as well to remember the adage about fools and angels, and remain satisfied to suspect!

Now let us delve straight into these periods.

Prehistoric.

The Ancient Briton, when rather more advanced into civilisation than the Australian aborigine of to-day, set up single stones, such as the Tingle Stone at Gatcombe, and, overawed by the uncanny monsters he had unwittingly called into being, fell down before

them and doubtless worshipped.* Many such stones remain erect to this day in the "monoliths" and "menhirs" (Fig. 1) you find scattered over the face of the country-side. He stood one stone up in a socket found or dug out of another; or laid one horizontally upon two uprights, as we see in the "dolmen," "triolithon" (Figs. 2 and 3) and "cromlech"—as at Kit. Cot; or he placed them in circles or horse-shoes, as at Stonehenge and Avebury, for worship or other purposes which it is not within the province of this work to discuss.



1. MENHIR 2. TRILITHON 3. DOLMEN

His first-constructed shelters were holes "dug-out" of the sunny slopes of hills, in imitation of

* Stone worship (the stones being evidently symbols) was sufficiently persistent even in 1000 A.D. to call for prohibitive laws.

caves or hollows. Of these ancient homes there are still many traces, such as the "dykes" or ditches to be found on Salisbury Plain, and called "British Villages" on the prosaic ordnance maps. You may pick these up quite easily; but they are mere traces – do not expect to see the kettles boiling, nor the shops open for business! Later on, our great great-great-grandfather, combining his experience of caves and hollow trees, made mud cabins with roofs of grass or boughs; but that was not until he was about to step into the pages of the history book! Nothing of these mud or stone erections, of course, remains here now, though Scotland, true to its national trait of thrift, is reputed to have saved some!

He heaped mounds, called "barrows" over his illustrious dead (or their ashes), and even constructed elaborate stone chambers within these mounds. Barrows are still to be counted in their hundreds.

He constructed earthworks also, to afford protection to himself and his flocks from maurauders on two or more legs from the invasions by day and the terrors of night. Many of them, much improved by

subsequent waves of conquerors, until they have become formidable military strongholds, exist now in the "circles" and "castles," such as at Old Sarum.

But, apart from these earthworks, mounds and scratches, and these hewn and unhewn stones, little is left of the "oldest inhabitant" but fading and almost effaced outlines. So, when a guide would palm off such a wall or structure as "Ancient British," it is often as well to put the sixpence you were about to give him back into your pocket, and recommend him to your bitterest rival instead!

Roman.

The Romans appeared in 55 B.C., and returned for a more hearty welcome nearly a century later. Their occupation practically extended over a space of 350 years from 50 to 400 A.D. Though often called "coarse and brutal," they were good builders. They raised many wonderful temples and palaces in Italy, but they carefully left them there. In England halls, churches, villas and baths were certainly constructed, and even whole towns, but the main work of the buildings was of timber. The chief concern

of our conquerors was subjugation and defence. Many hundreds of miles of military roads, and long, isolating walls and forts were a necessity; these walls were mainly earthwork.

During the first and last century of their occupation the Romans could have done little building, so that it is safe to put any Roman work down to the second or third century.

When the Hun knocked at the gates of Italia in the fourth century, the Romans went home to answer the call, and left the British to mind their architecture until they returned. They never came back- which was just as well, perhaps, for the British caretaker had a way of minding things probably that was peculiarly his own! Everything that was destroyable seems to have been destroyed, and almost every vestige of Roman civilisation and Roman-introduced Christianity wiped out, and the "oldest inhabitant" went back to the wicked, heathen ways of his forebears!

Roman walls of rubble (rough, unworked stones) are still to be found in places. Sometimes no mortar was used in these, but generally ample. Almost

invariably powdered brick may be found in this mortar. The so-called "secret" of the Roman cementing material seems to lie in the fact that the lime was burnt on the spot, and, in consequence, was always quite fresh. Tiles, placed in layers for the purpose of binding the structure together, and thereby strengthening it, were a common feature of these Roman walls. Roman tiles came in handy to the successors of the Romans. St. Albans has drawn largely upon the material of the ancient, adjacent city of Verulamium, and recent excavations at Canterbury have revealed them deep in the heart of Saxon pillars!

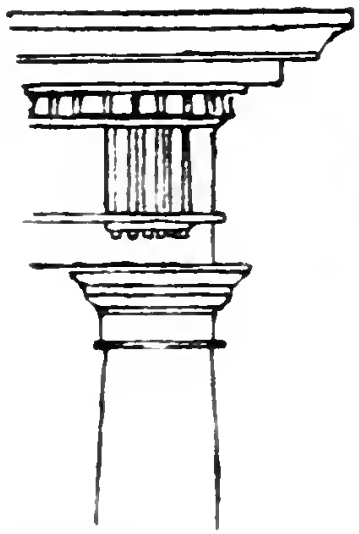
While the timber portions were easily destroyed, and the upper masonry readily shifted, the foundations of Roman buildings and such things as baths, required specially directed labour to remove, and are represented to-day, as at Bath, where the Roman work was covered for centuries. Indeed, the foundations of a complete Roman city might be on view at Silchester were not the land required for the growing of potatoes —or some other crop.

So much for the first attempt to foist the architecture of Rome upon us!

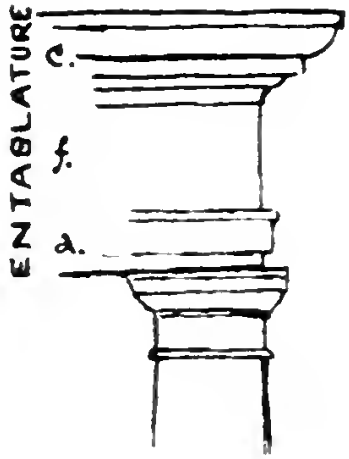
Classic Roman.

I do not intend to overburden you with a lot of detail unnecessary to the beginner, but it is advisable that you should examine pictures of the old buildings of Rome, and pick out sufficient of their characteristic features to enable you to recognise what is Romanesque, that is, Roman-like, and "classic," in the styles we have to consider. The task is not nearly so formidable as it may seem. There were three main "orders" or styles, called Doric, Ionic and Corinthian respectively, which the Romans took over from the Greeks. You may easily pick them out from the capitals, or tops of the pillars, so examine these well. The plain, unornamented capitals are the Doric (Fig. 4). Curl up a piece of paper at both ends and balance it upon the end of your round ruler, and you have a very fair imitation of the second order—the Ionic capital (Fig. 5), the scrolls being called "volutes." The Corinthian is recognised by its decoration of acanthus flowers—the acanthus

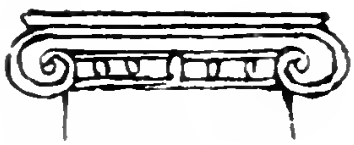
leaf (Fig. 7), over which your fingers were ruler-rapped in your freehand days! To these three orders



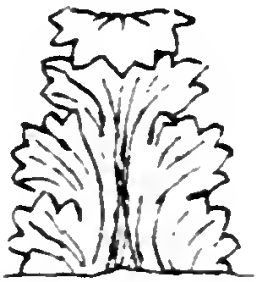
4. DORIC



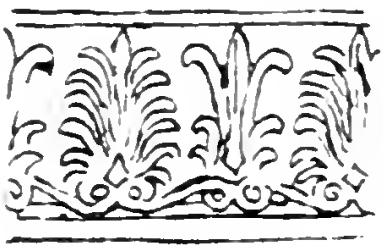
6. TUSCAN



5. IONIC

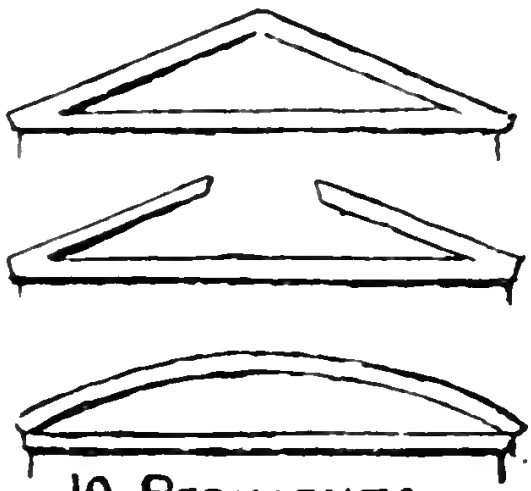


7. ACANTHUS



8. HONEYSUCKLE

9. EGG-AND DART



10. PEDIMENTS

the Romans added two: the Tuscan, a "poor form of Doric" (Fig. 6), and a Composite, made up, as its

name indicates, of volutes and acanthus from the Ionic and Corinthian respectively, combined.

Now notice that the pillars support a horizontal piece or lintel (technically, if you feel equal to it) the "architrave" (trabs, a beam) that is, chief beam) which carries the weight of the superstructure. Above this lintel is the decorated band known as the "frieze," and above this again a band connecting the frieze with the roof or the weight above, called the "cornice." These three layers: lintel, frieze and cornice, together form the "entablature," that is, the table to which the pillars or columns are, as it were, the legs.

Roman arches you note are always bold and round; doors and windows have flat lintels. Roofs appear in gable-ends, with gentle slopes or "pediments" (Fig. 10). Sometimes the pediments are curved, sometimes cut away at the apex, or "broken."

Some of the pillars have long, perpendicular, shallow grooves (or chamfers) cut in them, called "flutes." Lastly, note the way in which the work is ornamented, the "egg-and-dart" (Fig. 9), or "leaf-and-spear" (either cut alternately), the carving of honeysuckle

(Fig. 8), festoons of flowers, and the square projections at the cornice, which seem to represent the ends of little rafters (and doubtless do!).

Such are the prominent features of the classic days of Paganism. We shall see that sufficient of them occur in the Saxon and Norman methods to earn for both the term Romanesque. Later, we shall find that this classic style gained a complete mastery over the minds of our architects, at its "Re-birth."

Your history will remind you that the Romans instructed the Britons in many things, but left them unprepared to cope with the countless hordes of barbarians who, in the fifth century, swept in from the east and south—the Saxons.

The Saxon.

It is convenient to consider all architectural work from the Roman period down to 1050 as Saxon, or Anglo-Saxon. The new comers, despite the instruction in the art of building introduced by the Romans, found little native architecture, and they themselves were but barbarians, and, at the best, indifferent builders. When they "got" Christianity, however,

their new-found zeal led them to build churches and religious houses in many places*; but these were mostly of timber, and were, sooner or later, destroyed by accidental fire or Danish incendiary flames.

The work of the Saxons was much hampered by the Danes, until they, in their turn, adopted the new faith and settled down when they actually rebuilt the churches that they had but recently destroyed.

It was generally supposed by these early members of the Church that the end of the world had been fixed for the year 1000; in consequence of this belief, costly permanent works were not largely undertaken until it was found to be a mistake! In many little settlements preaching took place at the foot of a cross (often of stone, and wheel-shaped). Numbers of these stone crosses exist to-day, in many cases barely recognised at anything like their true value.† One finds them at times built into the Church walls, and in all kinds of holes and corners. If anything beyond the bare shaft is left, look for a crucifix, figures standing on either side, and traces of an inter-

* The term "minster" occurring in town-names is indicative of a monastery in Saxon times: *e.g.*, Westminster

† I know of one which is holding up a policeman's gate!

lacing twine pattern. Doubtless, the Saxons probably converted some of their heathen temples into churches.

Where churches were built of stone, the increasing congregations soon made their demolition and the construction of larger buildings upon their sites imperative. Taking everything into consideration, then, it is small wonder that but very few intact Saxon churches are left to us.

The most complete of these is undoubtedly that at Bradford, near Bath (see frontispiece). This was quite recently discovered and disentangled from a mass of buildings that had hidden it for well-nigh a thousand years. It is a tiny, quaint structure, and is now being jealously preserved* The points which at once strike you on inspecting it to-day are its stern simplicity and its great height, compared with its breadth (25ft. and 13ft. respectively); and the same applies to other purely Saxon churches that remain. At times long-and-short work appears (Fig. 13) in the outside corners.

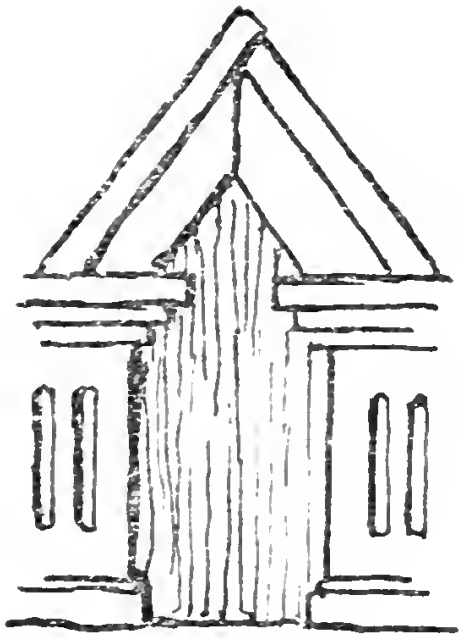
* Do not miss the delightful parish church over the road from it.

In this subsequent rebuilding of Saxon churches, several of the belfry towers were untouched, and of them we still have several good specimens, such as that at Sompting (near Worthing), and Deerhurst (near Tewkesbury), the latter bearing the proud distinction of being the oldest continually-used church in the country.

Saxon Belfry.

You may often have heard it said that the round towers are Saxon and the square ones Norman or later. Not necessarily. Round towers were built at any time in places where there was absence of suitable material for making corners. There are many features in these Saxon belfrys which carry you back to the old stone's age without hesitation. The arch of a little window at once strikes you. It is simply made by leaning two tiles against each other, as sketched in Fig 11. Higher up in the belfry is a double* light. Its arches are round, and instead of resting upon a piece of narrow masonry built up from the sill, they meet upon a solid block, an "impost,"

* Sometimes more than double, as at Earls Barton.



Fig, 11, S. Belfry Window

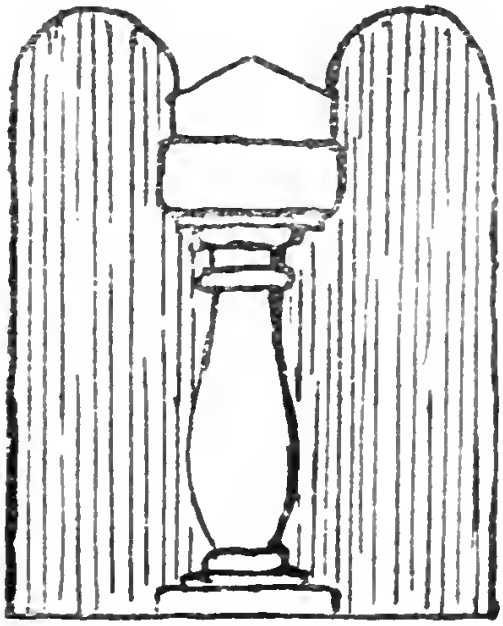


Fig. 12. Impost & Baluster

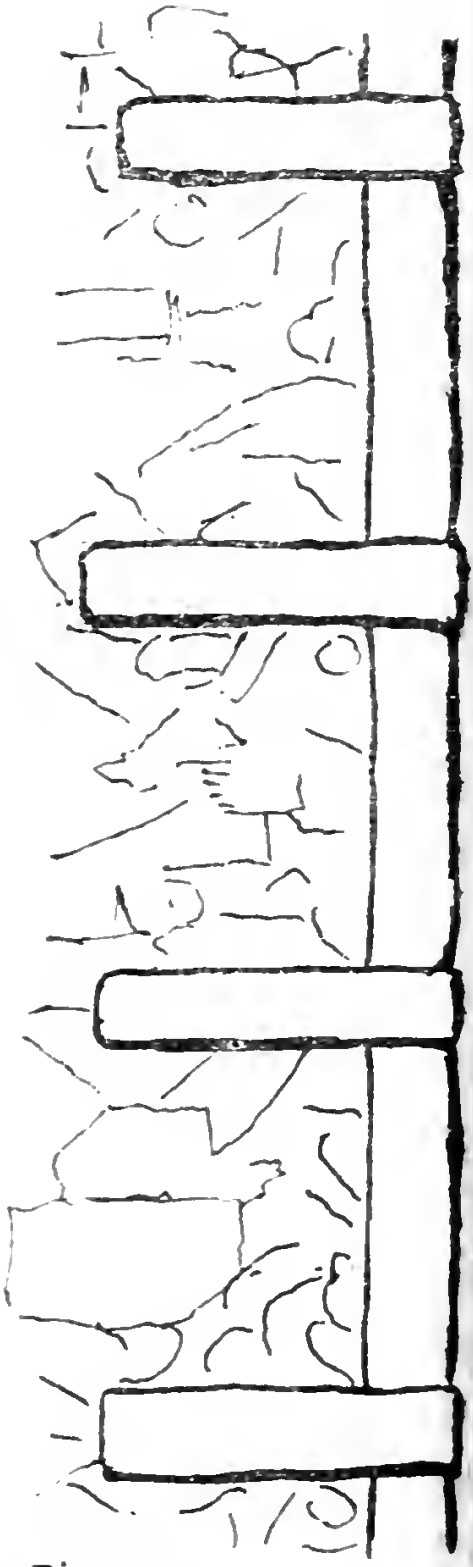


Fig. 13,
Long-and-short Work,
Burcombe (Wilts.)

going right through the thickness of the wall. This block is supported by an independent pillar, called a "baluster," because its diameter varies at different levels, like the turned-leg of your chair. This window is shown in Fig. 12. The corners of the building are made by long-and-short work, that is, by similarly-sized blocks of stone laid horizontally and stood on end alternately (Fig. 13). The window openings are much "splayed," that is, widened out from the actual light-opening, sometimes both inside and out, so that the window is actually in the centre of the wall. Another unmistakable Saxon feature is the presence of pilaster strips in the walls of the towers. They give you the impression that the builders were more at home with timber as, indeed, they were, for these pilaster strips imitate the studs, beams and angle pieces of the wooden towers themselves. From the thickness of their walls and the absence of any structural means of communication between the first storey of these towers and the ground floor, it has often been inferred that they were built with an idea of refuge. But the entrance to the church being through them, it is more probable that a ladder

was preferred to a permanent stairway, because it could be quickly removed, leaving the entrance clear. Each wall of these towers ended in a gable, and from the four gables sprang a pyramid spire, much as we see on the Continent now. The impost idea seems to be repeated in the outside wall arcade at Bradford (See illustration).

Saxon churches were often furnished with a crypt, and many crypts remain intact now, as at Wing. Saxon arches are always round and plain, and of one order or ring, like the Roman. Saxon masonry is rough and irregular, and often tiles or bricks are laid therein in "herring-bone" fashion, that is, one layer sloping to the left and the next to the right. Much of this may be found in the earliest work, such as the wall-footing at Corfe; but herring-bone is rarely used later, except, perhaps, at the backs of fire-places.

It is generally agreed that all Saxon cathedrals had been re-built in the new style by the time of Rufus. No Saxon buildings other than churches are extant to-day. They were wooden structures, and have long since soared into space.

Churches, having been originally better built, and having been kept in better repair, serve us throughout the ages as illustrations of contemporary thought, taste and style in architecture, and it is imperative that we be familiar with the terms that are applied to their various parts. These may well be introduced to the tyro in describing the evolution of the present church ground plan or form.

Authorities are fairly unanimous in asserting that the Roman "basilica" was the prototype of our church indeed, the term "basilica" was applied to the Church itself right down to the time of Canute —the king of seaside fame.

Church Form.

While their religion was proscribed in Rome the Christians met in catacombs and secret places, but when it had been adopted by prominent citizens, they gathered, naturally enough, in the largest and most suitable room in their villas. The principal room of the Roman villa was the Basilica, and the same plan was adopted for halls of Justice and Exchange everywhere over the Empire.

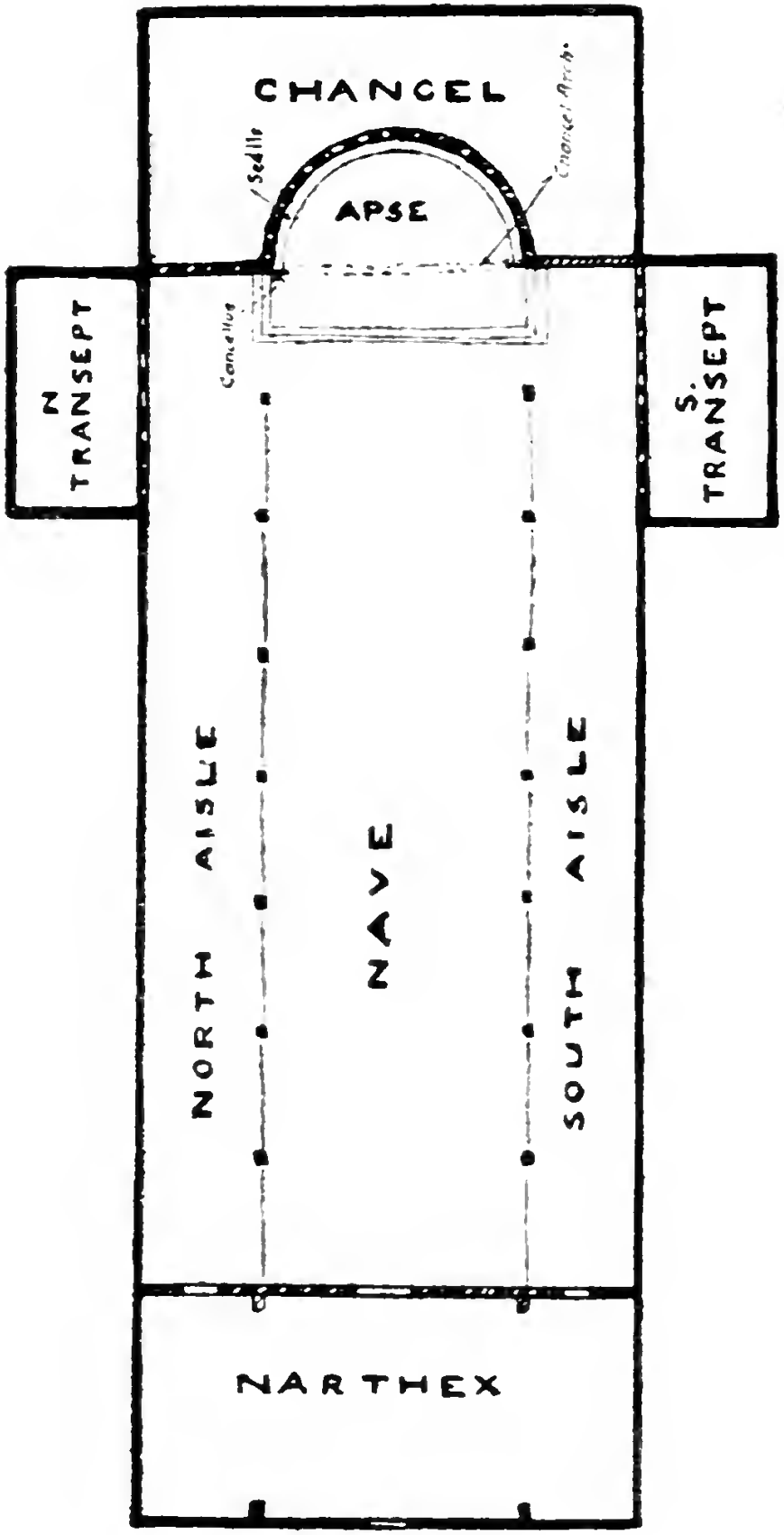


Fig. 14 From Basilica to Cruciform.

In shape, it was a long rectangle (Fig. 14) divided generally into three parts by two rows of pillars, running the full length parallel to the walls. These pillars supported galleries on either side, called "triforium," leaving a wide space in the centre. The early Church was commonly likened to a ship, and as the people gathered for worship in this middle space, we find it called the "nave" (L. navis, a ship). The spaces on either side of the nave, between these rows of pillars and the walls, were, as it were, its wings, or the aisles (L. ala, a wing) this word being connected with the French aile, a wing, and perhaps, our word isle (hence the s) and 'alley."*

One end of the hall was completely portioned off by a wall, forming the entrance, called the "narthex," which was pierced by a door into each aisle and one into the nave.

At the other end of the basilica was a semi-circular recess, called the apse. Round the apse wall ran a stone bench (L. sedile, seat, pl. sedilla) to seat the prominent persons at the assembly, or service—which bench would be terminated at each end by an arm-rest—in time elaborated into a screen. The Latin

word for a wood-work screen such as it would be, was "cancellus"; hence we may see why this portion of the building obtained the name of "chancel." The arch above this, over the opening of the apse, was a prominent feature structurally, and would come in for a special name (chancel arch), and often also for special decoration.

A raised platform (tribune) with steps, completed the floor of the chancel end of the building. Upon this stood the judges at the altar of Justice to offer up sacrifice before the serious business of the day commenced, and here stood the priest when the owner of the villa had adopted the new faith, and had placed the largest and most suitable room of his house at the disposal of its exponents and followers, and the altar had been dedicated to the Christians' God. The congregation ranged themselves in the nave, while the women, who were not allowed among them*, listened in the triforium galleries, peering out over a row of balusters (balustrade), through the arches, which, resting upon the arcade of pillars, supported the roof. The term "arcade" is applied to any row

* At one time an aisle was set apart for them.

of arches, but particularly to that row found on either side of the nave.

In time the nave was heightened, and windows were introduced in the heads of the triforium arches, adding a third storey to the edifice. This storey, because it was light and clear, and not dark or "blind" like the triforium, came to be called the "clear-storey," now spelt clerestory.

Later on, the chancel was deepened and sometimes widened, for, in the new ritual, which succeeded the simple old service, processions perambulated the whole building. Chapels dedicated to various saints were added, and more accommodation secured round the officiating priest, by pushing out the building in arms to the right and left, called "transepts," and the whole plan thus assumed the form of a cross, *i.e.*, became cruciform. The cross referred to is, of course, the Latin cross, with short arms. Eastern churches favoured the Greek cross (four arms of equal length). Small churches content themselves with a plain parallelogram for a nave and a smaller one for chancel, with or without aisles and transepts. There are still left in England four circular churches—those of the

Knights Templars, modelled after the form of that of the Sepulchre at Jerusalem. One is the Temple.*

The apse is still to be found in some form in many of our church buildings, and relics of the narthex may be traced in entrances.

For the sake of reference, all that falls in from one pillar to the next in the arcade of the nave, is referred to as the "bay." The perfectly balanced church has five bays in the nave.

Now to go back to our Stone's age. So far, we have brought our review down to the year 1050, to the time of Edward the Confessor, at which date great changes manifested themselves. That pious Saxon king had sojourned long in Normandy, and had there acquired tastes and ideas that were distinctly Continental. He brought them back with him, and shortly after his succession to the throne, started to put them into practice. Westminster Abbey was built in the new style from Normandy, but of the original Norman abbey church nothing now remains except the old dormitory, or parts of it, to be seen in

* An octagonal one is now being unearthed at Canterbury, dating from Saxon times.

the so-called chapel of the Pyx, and the adjoining Norman undercroft. Churches in the new style of architecture sprang up everywhere, but disturbing times came with the Norman conquest, and lasted for years. But about 1080 we find the activity renewed, and much building going on under direct Continental supervision, and even by Norman workmen, who apparently left little to the native artificer but the actual hewing and carrying. During the next forty to fifty years the cathedrals of St. Albans, Norwich and Canterbury, and the churches of St. Bartholomew and Waltham Abbey raised their heads aloft.*

The style thus introduced by the Saxon Edward from Normandy continued in fashion roughly for one hundred years, namely from 1050 to 1150, when it merged into the Gothic.

The Norman Style.

The Norman work is very easily recognised, for it possesses very distinctive and marked features. The chief of these, perhaps, is its general heaviness

* Doomsday Book, 1087, gives a list of 1,700 churches.

and horizontality, which cannot fail to impress the most casual observer. The walls are very thick, and the masonry roughly jointed.

Norman Pillars.

The Norman arches were invariably semi-circular, their radius never exceeding 10ft. The pillars that support these arches, are heavy, plain and massive, square or round, or a combination of both, and often have concrete interiors their faces only being "ashlared" (worked). They stand upon insignificant bases, and connect up with the arches above by plain capitals.

Norman Capitals.

Capitals are in two pieces: the "abacus," the square, flat slab, from which the arches actually spring, and the "bell," which is square at the top, under the abacus, and round where it fits upon the top of the pillar. If you were given a cube of stone to make into such a bell, you would doubtless start by hacking vigorously away at the lower part of the edges, and with small labour and less skill produce a bell exactly

similar to that in the favourite Norman capital (Fig. 15), which is known as the "cushion" capital.

The commonest adornment to these was the cutting out of flutes, which made them into scalloped (shell) capitals (Fig. 16). They are rarely otherwise carved. Foliage was introduced at times, betraying a Roman origin, but it was developed during the next two or three centuries. Often these capitals carried a tau

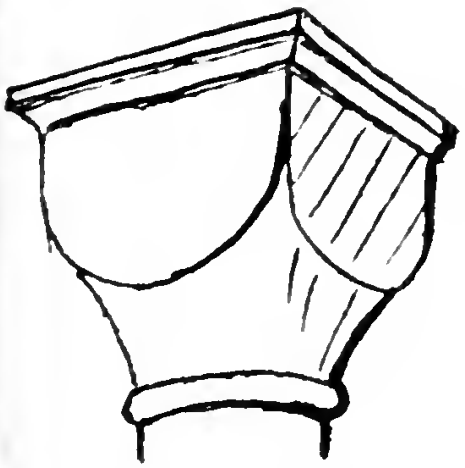


Fig. 15 (Cushion)

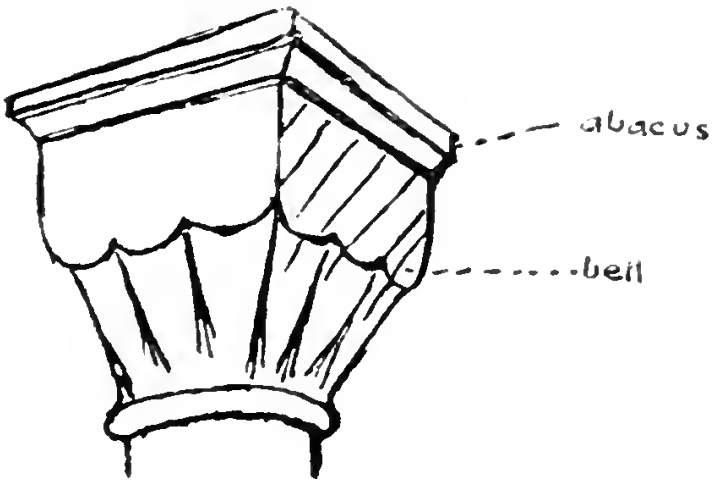


Fig. 16 (Scalloped)

cross, or were left plain for succeeding artists to try their skill upon, as in the Canterbury crypt.

The Norman arches were well decorated with carvings, and in these "enrichments" the ancient builder has indelibly left his sign manual upon his workmanship. In doing this he was wonderfully

fond of, and extremely clever with, short, straight lines, which he cut out deftly with his axe.

Norman Enrichments.

By cutting them at right angles and of the same length, he produced a design that reminds one of the battlements of a fort ("embattlement.") By zig-zagging them in a variety of ways he evolved the zig-zag, the chevron, the diamond or lozenge, the cone and the diagonal indent. Other designs of his were the beak, the star, the nail-head, the cable, the square and round billet, and the scallop and trellis work. (See sketches in Figs. 18 to 26).

Norman Doors.

The Norman builder obtained his strength by sheer avoirdupois: his walls were of great thickness. When the wall was pierced for a doorway, there was much material to work through and to leave in a finished state. The sides of the cutting were recessed, that is, cut back in steps, not splayed roughly off, and upright shafts were placed in each of the recesses, giving a marvellously beautiful effect. Who has not

Fig18. Right Angle

Fig19 Zig-zag.

Fig.20 Chevron

Fig21 Diamond

Fig22 Cone

Fig.23 Cable

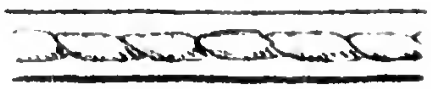


Fig24 Billet [square]

Fig25 Round Billets

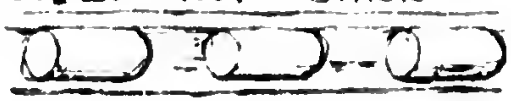


Fig26 Nailhead

Fig. 33 Crockets

Fig.35 Tudor flower

Fig.32 Dog-tooth

Fig. 34 Ball flower

stood spell-bound before one of these beautiful doorways! Just wonderful they are, and, wonderfully preserved, they form to-day the pride and glory of many a church that has nothing else left of its ancient builders' work.

Norman Arcades.

The Norman builder, too, had a happy habit of building rows of small arches in the thickness of his walls, and these Norman arcades are a feature of all the Norman churches. Draw a straight line, and upon it construct a semi-circle. Draw similar circles wherever the circumferences touch the line, and drop perpendiculars from each of these points. This was the worker's delight. Quite simple, isn't it? and yet, see to what a happy use the Norman put it. Notice that the semi-circles seem to lose their individuality in this succession, and that quite a new form of arch impresses itself! Maybe it was this very thing that led the builders to abandon the semi-circle arches altogether, in favour of the sharp-pointed ones thus called into existence.

I have stated that the Norman never opened his

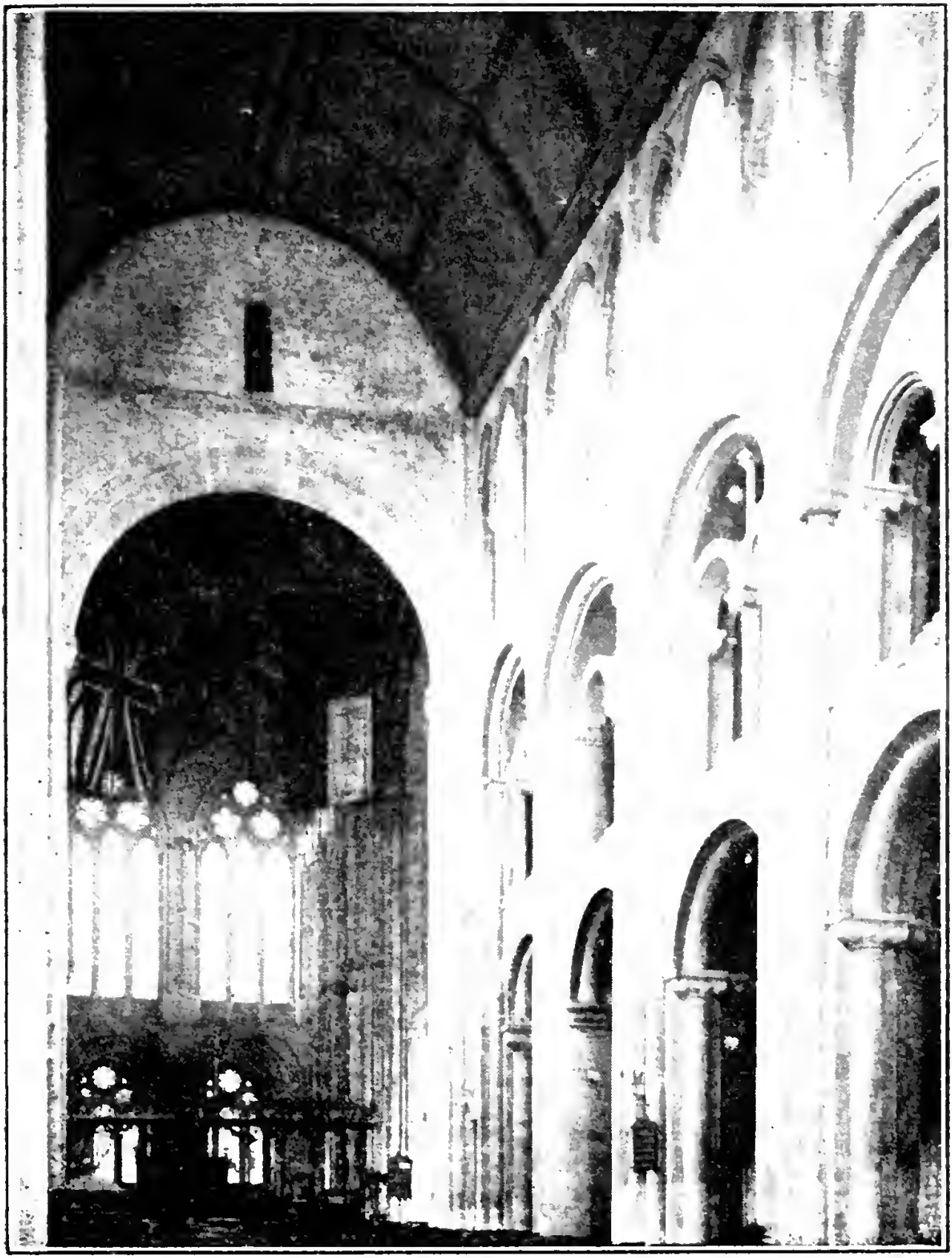
compasses more than 10ft. As a span of 20ft. could not vault, that is ceil, over a broad nave, his roofs were generally flat, and outside projected over the walls, as in the White Tower, being supported by "corbels," or brackets under their eaves. In places where the walls have been raised since Norman days, you may yet see these corbels in a row (making a "table" of corbels) joined up by a simple design of semi-circle, triangle and square, as in Romsey Abbey.

Over his aisles, however, the Norman first threw semi-circular ceilings of stone (vaults) called, from their barrel, waggon-tilt appearance, "barrel" or "waggon" vaults. At their best they had but a railway-tunnel look, so, in time, their monotony was broken by building flat arches under them, at each pillar, at right angles to their axis, *i.e.*, transversely. This did not satisfy for long, however, and a new and striking departure was made.

Norman Vaults.

Flatten out a piece of plastacine or putty, and press your round ruler half way down into it. You have the barrel roof mentioned above, inverted, of course.

Now press your ruler at right angles to the other direction, taking care not to disturb your other roof where the two intersect. Look into the square formed by the joining up of the two barrels. This is the form the new roofing took, the vaulting in each bay of the aisles being treated separately as this square. Upon examination, you will find four ridges where the roofs join up, one from each corner to the apex. These diagonal joinings are the "groins" there appears an affinity between the two words, which should enable you to remember that a groin is merely the joining up of one vault with another of the same kind. This new vaulting, with its rough groining, satisfied the Norman for the first half of his century. Then he built "rib" arches diagonally where the rough joins had been, filling in the little spans (spandrels) between the ribs, with masonry, making each layer an arch quite capable of carrying itself without outside help. At first these ribs were plain square ribs, then they were made half-round, and, later still, were moulded. This department of the mason's work was much more complicated than it looks, and it gave rise to a lot of ingenuity in arch-making.



ROMSEY ABBEY

(See Note, p. 3

There is no lack of Norman work in any part of England, but Londoners are specially favoured, for if Waltham and Bartholomew's be imagined nave and chancel respectively, they have the most complete example of a Norman church than can be wished for.

An interesting and easy sub-division of Norman into Early and Late can be made with considerable certainty.

Axe v. Chisel.

Indeed, the two may sometimes be seen side by side, as at Winchester. This building was completed about 1080. Early in the next century the tower fell, owing, it was generally supposed, to Rufus having been buried in the middle of its floor! The fall injured the two transepts, which were repaired in the improved style, and cheek by jowl, may be seen the fine joints of Late Norman close to the tower, and the rough ones of the earlier work. At Canterbury, too, in a Norman arcade in the wall of the chancel aisle, a similar side-by-side comparison may be made. Here the little arcade pillars are alike in form and thickness. The older arches are plain, or sculptured

with the axe only, the newer are deeply cut with the chisel. Compare the work of the two tools.

For an example of the dissolving of the Norman style into that to which we are now to turn our attention, one cannot do better than quote the round church of the Temple, London.

Now come we to the fashion, or series of fashions, in which the greater number of our churches are built. It is the glorious Gothic! But why it is called Gothic does not readily appear, except that the name was given to it in derision or contempt by the apostles of the Renaissance, who pretended to consider it as barbarous as the people of that name, and their methods.*

The Gothic.

Close upon the year 1150, our architects, following the example of those on the Continent, rose in rebellion, as it were, against the massiveness, horizontality and the restrictions of the Norman style, and

* Yet Theodoric, the Goth, in 476, passed laws to prevent neglect by or depredations of the works of Art by the Roman citizens!

made for more aspiring and ambitious efforts in general construction, and freer schemes of beautifying and ornamenting. They endeavoured to contribute something which the Norman style lacked. Building proportions at once became more slender, and weight and pressures more adroitly dealt with. The whole edifice became lighter and higher, windows longer, arches pointed, piers and columns slenderer and more graceful, ornamentation more delicate and less artificial, buttresses bolder in design and use, and roofs acutely pitched. These features became more and more accentuated as time went on, and developments pushed boldly to unthought-of limits, until the English builders had produced glorious masterpieces which rivalled, and in some respects surpassed, the best on the Continent of Europe. The summit of our builder's art was reached in a triumph for all time!

The Gothic period may be said to extend over a stretch of 400 years. It was first evidenced in 1150; it reached its culminating point in 1350, flourished resplendent for a full century, and suffered a decline through 100 years, which ended, let us assume, in

1550, that is, fifteen years after Henry VIII. had made himself, for his own dreadful purposes, head of the Church.

Gothic Dates.

Carry these dates on your finger-tips, for they will prove of extraordinary service to you. Hold up your hand. Begin with the point of the thumb for the first of them, 1150. On your first finger's tip rest 1250, and on the tallest, 1350 the zenith of the Gothic. Then carry over to 1450, and descend rapidly to 1550 on your small finger. There are four spaces between the five fingers—one for each of the centuries during which the four styles of Gothic held sway, like kings. Call these:—

1. Early English,	denoted by	E.E.
2. Decorated	,,	D.
3. Perpendicular	,,	P.
4. Tudor	,,	T.

Other names, such as Lancet and Geometric, have been used to designate these periods, but we will omit them from this list to avoid redundancy and consequent confusion.

A simple mnemonic will serve to keep them in order in the weakest of memories. Entering the sacred edifice, you may suppose yourself bending the knee in reverence to the Being who pervades it. This will coin you a word—"knee-dipt." Disregarding the superfluous letter k, and overlooking the small i, leaves you with—

(k) N EE D (i) P T

which should remind you that the Norman (N) was followed by Early English (EE). Decorated (D), Perpendicular (P) and Tudor (T.) You may thus have both names and dates "well in hand"!

The first half of each period of 100 years as above, may well be regarded as introductory to the style itself, *i.e.* the period of "transition" from the old to the new.

To distinguish the Saxon style from the Norman, or either from the Gothic, is quite easy; but to pick out one kind of Gothic from another requires study and experience. This brochure does not pretend to cover the whole of the necessary ground. Yet the

few facts given herein, when mastered, will be found to be of immense value, and they will, at least, lead the student along the right path.

I have already indicated the features which characterise Gothic generally, and as a whole; now it is necessary to look for distinctions in the stages themselves. These are really three in number, since the last, the Tudor, may be regarded as a carrying over from the previous one, and a time of decadence.

Early English.

The Early English workmen set out to establish the principles of lightness and freedom of treatment, and the dealing with brute weight by the skilful directing of thrust against thrust. He had little time or thought for anything else. His successors, while further developing the tendency to lighten, had more opportunity to consider decoration, and this is the feature, in consequence, that characterises their century to the extent of giving it the title Decorated. During it everything was exqusitely adorned with consumate skill and taste. In the following years decoration took a tendency in one direction—upwards,

though nothing appears to be sacrificed to the "glorious craze for the upright"—the Rectilinear. It is the cult of the Perpendicular, and may we ever remember, when studying it, that the Perpendicular is our own! In spite of the critic who can find nothing worth admiring in his own country, we have more than sufficient cause to be proud of it. Nothing on the Continent to-day approaches it.

Gothic Proportions.

Early English is the direct effect of emancipation from Norman restrictions and traditions, but some of them died hard. For example, the three storeys—arcade, triforium and clerestory, divided the height of the nave comparatively evenly between them in the Norman days, and this was repeated in the Early English times, for example, at Salisbury, which is the purest and most perfect sample of the period (albeit that it has been hacked about by a vandal). But the triforium was practically never used as such, and, as a consequence (just as the organ of an animal for which its owner finds no use becomes in time rudimentary), it gradually dwindled out of existence.

The tendency to make the arches of the arcade higher, and to increase the lighting in the newer styles, caused both arcade and clerestory to invade the triforium, until, in the later stages of the Gothic it is barely remembered in a moulding, as at Bath—the "last thing in Perpendicular."

Gothic Arches.

The pointed arch, made by intersecting two semi-circles as above mentioned (page 38), is often considered as exclusively Gothic. But it has been known from the earliest time, though not extensively used. It may be found side by side with the Norman round arch, during transitionary periods, and at other times when its presence can be accounted for structurally, as, for instance, when the builders wanted an arch of the same height as the others of an arcade, but across a different span from pillar to pillar. Sharp-pointed at first, as you see it in the lancet windows of the early Gothic times, it flattened out very considerably through the three following centuries, becoming quite flat in the last (even made with four centres, instead of two).

Gothic Windows.

Windows are an excellent subject for comparison between Gothic and Norman, and the various forms of Gothic. The first Early English window was high and narrow, having much splay, and frequently the inside arch was at a lower level than the outside arch. A few had round heads, but the sharp, needle-point arch of the majority suggested their name—Lancet windows (and sometimes that name is given to the period). Used singly in the aisle-walls of the smaller churches they were grouped in pairs, threes or more in the east and west ends the tallest one in the centre being flanked by the windows in pairs, the resultant effect betraying the pointed arch. Figs. 27 to 30 deal with a wall opening of constant size, indicating the way in which each builder would treat it. Note in Fig. 27 the meagreness of the actual amount of light, and the massiveness of the masonry surrounding and between the light openings. Such masonry is technically termed "plate," and designs traced out by piercing it are "plate-traced." The simple lancet-pointed light openings of the Early English, in Fig. 28, increase the light and decrease the stonework,

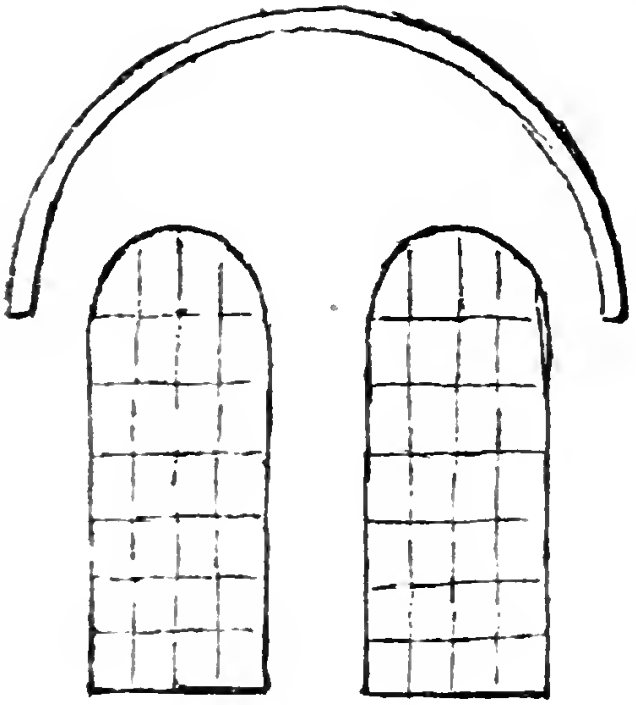


Fig. 27 N.

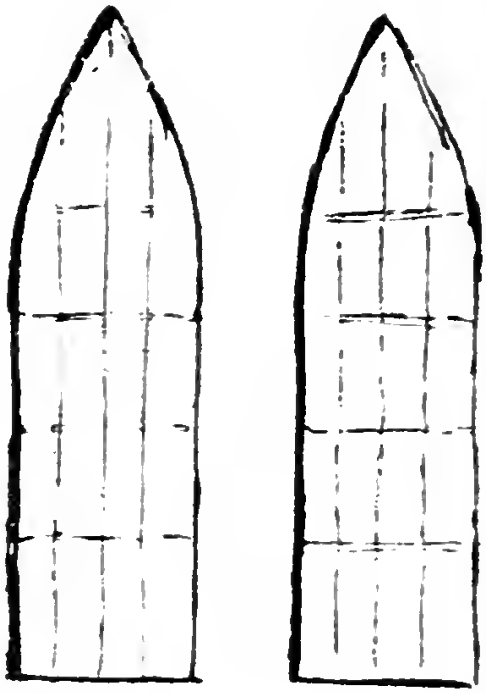


Fig. 28 E.E.

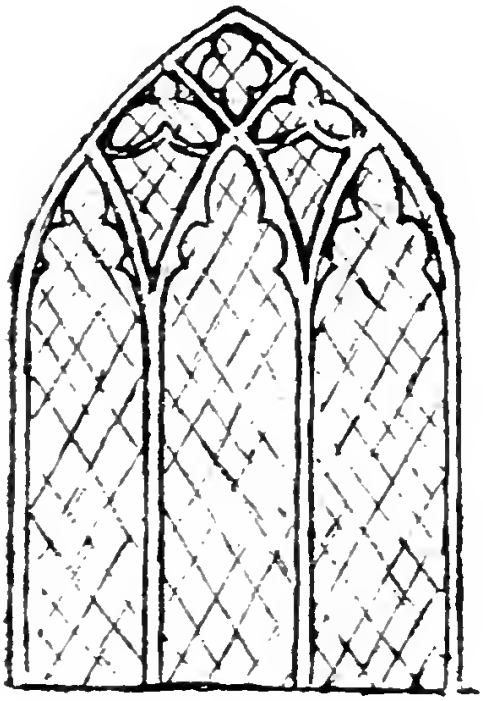


Fig. 29. D.

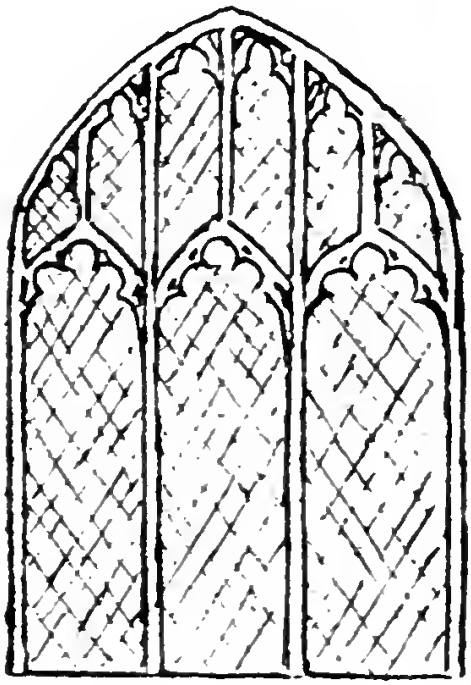


Fig. 30, P.

the plate, and the massiveness which obsesses the Norman disappears. From Fig. 29 we get the impression that the whole space available has been cut out of the wall, and the decorated design made up by plate reduced to the thickness of mere bars—we may even wonder if the lights are not actually separated by metal or wooden bars. The Decorated period may almost be said to have done away with "plate" and introduced "bar" tracery. The uprights between the lights are known as "mullions." Note in Fig. 29 that the main portion of the design still clings to the lancet-point feature of the E.E. Also, that the upper part is made up of circles, curves—anything, in fact, that can be constructed with a pair of compasses. This tendency to be Geometric and Curvilinear has caused these two terms to be attached to this taste in window designing. Now turn to Fig. 30, and note at once that the designs have taken a distinctly vertical tendency. The up-and-down is triumphant. Observe a most important result: the mullion, that is, the dividing upright, goes completely through the window from sill to arch, even through horizontal bars or "transoms." This is invariable in Perpendi-

cular windows. By their mullions ye shall know them! On the Continent, and in some cases here, this upward tendency takes a graceful flowing form, at times representing nothing so forcibly as flames—from which fact we derive the term Flamboyant. On the Continent the Flamboyant period fairly corresponds with our Perpendicular. England is not without flamboyant features—but they are few. We have something better of our own than shapely imitations of fire. It will be found that in other respects this glorious period of English architecture was a time when "verticality ran glorious riot!"

Gothic Pillars.

Gothic pillars and columns follow distinctly the changes in thought and taste. The heavy, hollow-filled column of the Norman, found no place in the Early English. Slender, true columns only were used, circular, hexagonal, octagonal—sometimes alternate. Clusters of pillars were introduced, or two, three or more shafts grouped round a central column, frequently bound here and there by encircling rings, that is, annulets (which the Normans had used

here and there as decorative bands). The Decorated period favoured quatre-foils, etc., with or without shafts (quatre-foil being four circular leaves, or circles representing them); made the pillars longer at the expense of the triforium, and discarded the alternate arrangement of the Early English days. In the Perpendicular, lozenge-shaped pillars were favoured, separate shafts went out of use altogether, the whole cluster being cut in one block - which ensured greater stability with less material. This fact suggests that you may learn something of the stone's age by attempting to pass a postcard between the centre column and the subsiduary ones - if you can!

Gothic Capital.

Gothic capitals follow the general tendency. The heavy Norman cushion has disappeared altogether in the Early English, giving place to a much lighter and altogether more elegant affair. The foliage before mentioned is found developed, becoming more natural, and being wreathed instead of made to spring from the top ring on the column. In the

Decorated, the abstract form gave way to close imitation of natural foliage. With the Perpendicular the structural function of the capital became less and less important. The nave arcade was swallowing the triforium, and the capital, getting higher and higher and further from observation, its carving became rarer and sparser. Often, indeed, the capital ceased to exist, the moulding of the arches being brought right down the pillars. With the Early English was introduced a moulded (in contrast to carved) capital, much ringed, and in time it almost superseded the carved ones.

Gothic Mouldings.

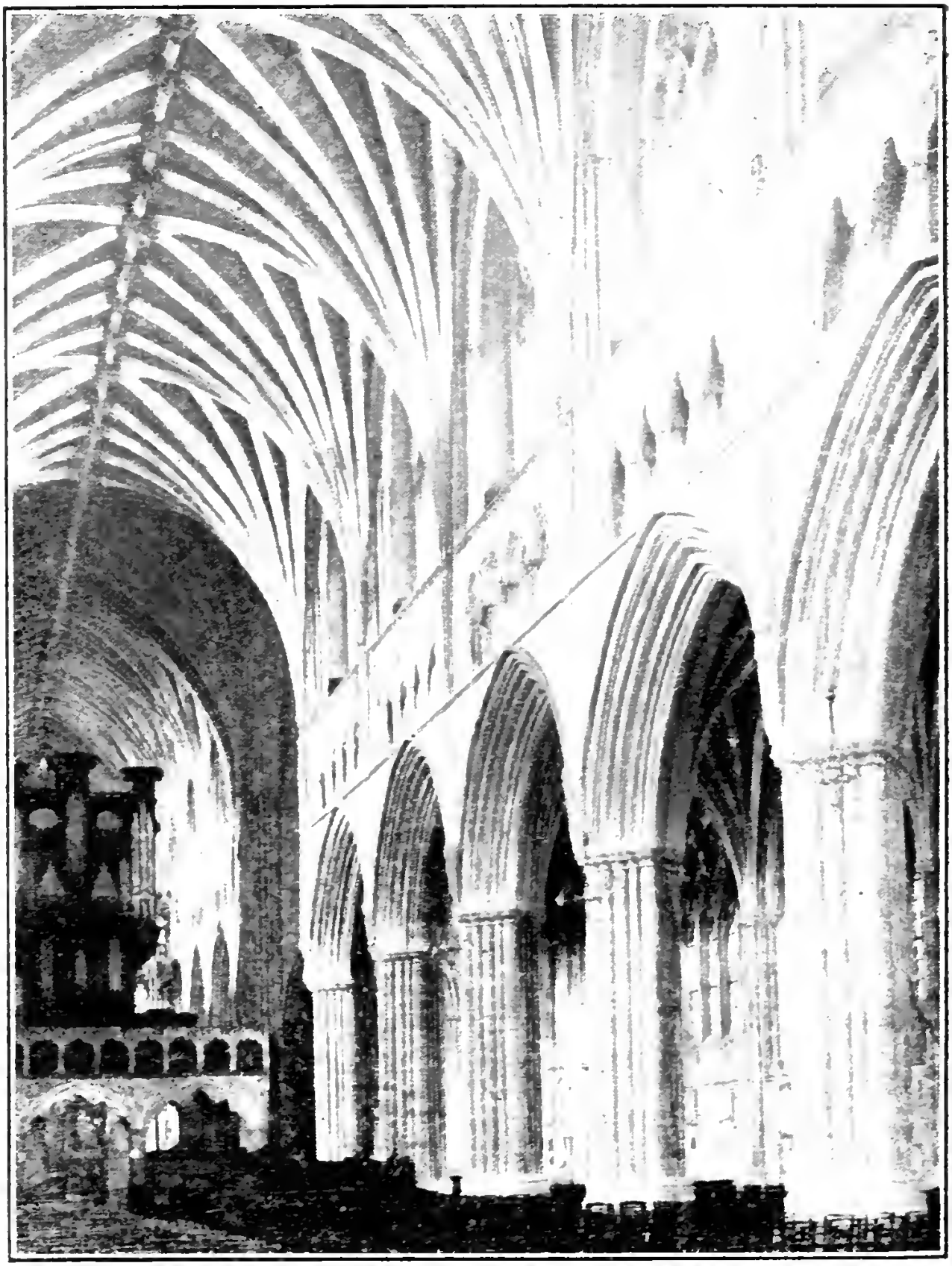
Mouldings are almost an unerring guide to the stone's age, and something must be said of them generally. In the Early English times they were deeply cut, and their projections were correspondingly prominent. Some were deep enough in the bases of the pillars to even "hold water," if it were poured into them. You see, the Early English builders still worked in plenty of stone. The Norman mouldings had consisted of squares with "rounds"

on slopes ("chamfers") at the angles. The Early English first cut bold rounds at the angles, then upon the chamfered angles, until nothing remained of the original face of the stone. During the later years "fillets" (that is, raised square strips) were left on the rounds. A round moulding, resembling a roll of paper with the end showing (called the "roll" or "scroll") was introduced by the Early English, but was much more prominent in the Decorated times. In the latter style less material was used, and deep cuttings were not possible. Incisions were, therefore, shallower, and the "ball-flower," or four-leaf flower, appears in the hollows, and fillets were much more freely used. In the Perpendicular, a minimum of stone was employed, and the mouldings were broad and shallow, or "flat." Mouldings on pier, arch and wall lost prominence as the mason got more perfect in his art.

Buttresses

To the buttresses one may look for age wrinkles with confidence, though it should always be borne in mind that buttresses were often added as an after-

thought, or after-necessity. The Saxon builder, we may say, knew not the buttress nor its architectural value—I am not, of course, alluding to a mass of material heaped against a wall or building to prevent it falling at least in one direction. The Early Norman used buttresses without ornament, but later, recesses were cut in their edges and shafts stood therein, and "strings," that is, courses of brick or stone projecting from the wall, were carried round them. In the Early English they assumed much more importance in many ways, and were used boldly, becoming even square in ground plan. They were made a part of the general design of the building, and never appear to have been added as an afterthought. During the 14th century the custom of placing them diagonally across the corners of buildings was first followed. In Decorated times they became very elaborate affairs, with niches, turrets and spires and decoration of their own, which latter, during the Perpendicular, took the up-and-down effect often in upright panelling. Whenever used by our island builders the buttress appears to be an integral part of the plan, and never does the buttress scheme in England look



EXETER CATHEDRAL

(See Note, p. 51)

like a petrified scaffolding as it must be admitted that it does at times on the Continent.

The Flying Buttress.

The Flying Buttress was brought into full view by the Early English builder, and made a wondrous thing of beauty. The Normans had used it, but hidden away under their roofs, as though ashamed of it. The function of this buttress is so little understood, that I am falling to the temptation to give it a special paragraph. The vaults of the nave, triforium and aisles were, with the Gothic builders, often of stone arches. Now the arch is really a wonderful contrivance, but it requires to be kept under perfect control. The wooden handle to a bow is an illustration of the arch. It is held in position by the string. If it break the arch ceases to exist. In bridges the arch is held in being by the weight of material at the approaches, which must be of sufficient weight to keep the bridge from "spreading." So, too, these roof arches "thrust" outwards, and this force must be met, or the roof will push out the walls or arcade of columns upon which it rests. To meet this

"thrust" just at the right spot, at the foot of the vault, the builder throws a half-arch from the top of a column built a short distance away. This takes the push, and deflects its direction bit by bit down its length to the top of the column (or buttress). The weight of the pinnacle helps now to turn the line of thrust downwards, and it is carried away to mother earth. A glance at the arrow-heads of the diagram Fig. 31. will enable you to grasp my meaning, and, understanding the principle of the Flying Buttress, you may marvel at the skill of the simple old Gothic builders, in thus turning a thing of absolute necessity into such a graceful and thrilling feature of the design.

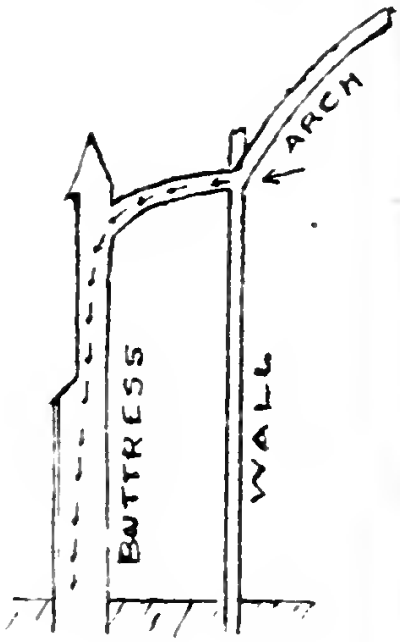


Fig. 31.

Gothic Enrichments.

Just as the Norman builder left his mark in the zig-zags, so the Early English artificer left his in the "dog-tooth" enrichment (Fig. 32), which is so called from being suggested by the violet of that name, or

from its resemblance (when viewed sideways) to a row of dog-teeth. He also specialised in little bunches of foliage in the shape of small crooks (Fig. 33) called "crockets," along his outside lines. The Decorated worker favoured the ball-flower (Fig. 34), while the Perpendicular made free use of the Tudor-flower (Fig. 35), rose, portcullis, and battlement, and gave a squareness to his crocket work, etc., foliage, windows and doors which is very noticeable.

Gothic Vaults.

Vaulting is rather too complicated a feature to be followed in a short account like this through its variations in the Gothic, but I may proffer a few points. The Early English workman made his vaults pointed, like his arches, and each "bay" is often the intersecting square of two such vaultings, instead of the semi-circle tunnels spoken of on page 39. He set out with the simple ribs described on the same page. The pointed arch made his task of groining somewhat easier, and he soon added others: a cross rib (Fig. 36), marked C. or T., where the flat transverse arch under the Norman vault had been, a wall rib (marked W.)

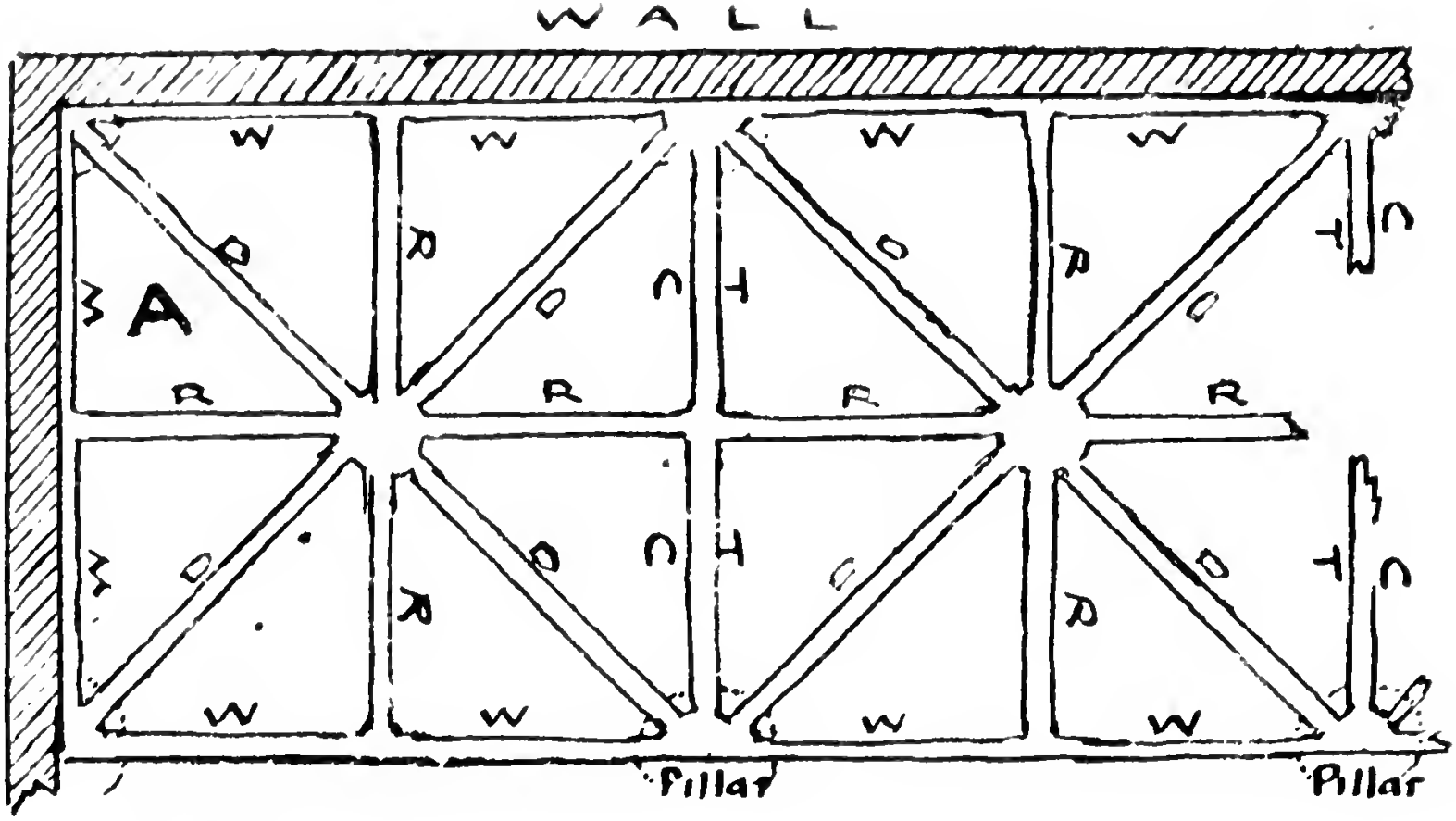
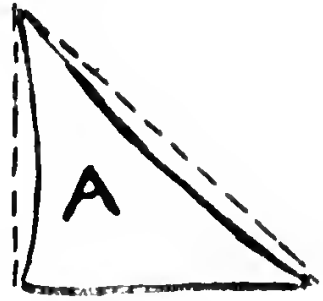


FIG. 36. Ribs.
W Wall. C Cross.
D Diagonal. or
R Ridge. T Transverse.

Fig. 37



Ploughshare of A.

on the walls, and a ridge rib along the two ridges of each vault (marked R). The actual shape of the section of spandrels between the ribs now approached that of a right-angled triangle, with the hypotheneuse and perpendicular curved slightly inwards—which gave it the form and name of "ploughshare" (Fig. 37, in which the ploughshare appearance of section A. is shewn). The Decorated and Perpendicular added more ribs, until the ploughshare disappeared. Little cross ribs, between the principal ribs called "lierne" ribs came into vogue during the first, making a star-shape. To the Perpendicular came a passion for many ribs springing from a corbel, ultimately terminating in a horizontal circle-rib. The "fan" was thus produced, the "fairy fan vault," which fascinates all the visitors to Henry VII. Chapel, or to Bath. Blocks of stone or wood, called "bosses," are often inserted where the ribs meet—that is, in the key of the arch.

All the cathedrals having been erected in the Early English and Decorated times, the Perpendicular came especially into use for the building of the larger parish churches.

Salisbury Cathedral, as already remarked, may be regarded as the purest example of the Early English Gothic, the nave of Exeter as the representative of Decorated, while Henry VII. Chapel and the Royal Chapel at Windsor divide the honour of the perfected Perpendicular, though some have a great mind for Bath Abbey nave.

Domestic Architecture to Tudor Times.

So far, I have treated with little besides ecclesiastic architecture, but a few words may now be added upon domestic building down to the Tudor times—to which I have brought our review of the churches. I have already stated that we have no Saxon work left, except the church buildings. During the later Norman period, stone seems to have been first used to any extent for domestic buildings, for the oldest houses that now stand date from the 12th century. They were strongly built, almost capable of resisting a mob of the times. They were built in two storeys, the lower being used for offices or trade, the upper for living purposes. Bury has still such houses. Their whole plan seems to have been constructed

round a central hall, which, apparently, took the form of the basilica. The reader may be reminded of the plan of an old country inn of the old coaching days, where the central hall had become an open courtyard.

Norman Keeps.

Striking features of the times through which we have been passing, were the castles of the Norman barons. Wood and earth entered largely into their construction, but the populous towns encroached upon them, often leaving no other traces of them except in the name of a street or locality. The central stone "keeps," however, are still to be found, and they are all designed upon the same plan. Rectangular and solidly built, the same features appear in each—massive walls with a tower at each angle and a flat shallow buttress up the middle of the face; the windows nothing but narrow loops; the only entrance high above the ground level; often a division of the whole structure effected by a solid wall, with no communication between the upper and lower storeys, and ornamented only round the gates or in the chapel. There is no mistaking their purpose: they were too

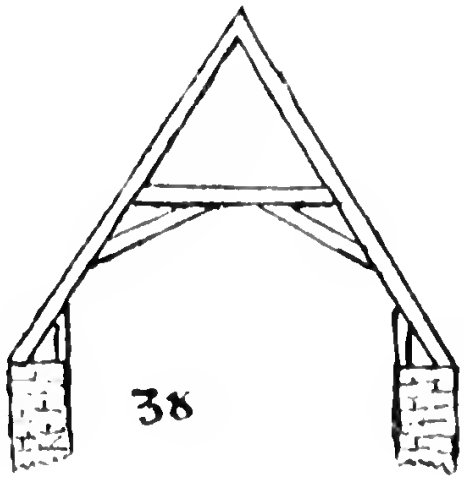
evidently places of retreat and defiance. The various civil wars, great and small, collisions with the Royal displeasure, and the policy of some governments, notably that of the Commonwealth, have reduced many of these keeps to heaps of ruins, but some splendid examples exist, in the Tower of London, and at Rochester, Norwich, etc.

Gothic Roofs.

Roofs form an interesting study in themselves—apart from the vaults or ceilings we have been considering. In secular halls and the smaller churches they appear open and at their best, though even "tithe barns" offer objects in historic roof-construction. The oldest form of roof is the "trussed rafter," which term pretty well explains itself. The builder's idea was to make the rafters in pairs and to truss and brace each pair so that it formed a rigid arch in itself (Fig. 38). If boards were nailed along under the beams a series of longitudinal surfaces was formed, known as "cants." Later, tie-beams were laid across from wall to wall and a post, called a king-post, stood up from their centre to meet the beams above (Fig. 39).

This should not be confounded with the real king post roof of recent times, in which the post really is suspended from above. Its double form the "queen" post, was used over spans of more than 25ft. (Fig. 40 and Fig. 41). The trussed-rafter roof, with or without the king post, was used down to Decorated times, and, in fact, shared the fashion with a roof in which the ordinary and smaller rafters were laid upon "purlins," that is, light beams travelling the length of the building, supported by a few heavy, rigid principal rafters. These principals did not rest merely upon the top of the wall; they carried down and finished upon a bracket or corbel (Fig. 42).

This bracket, already something more than a mere ornament, seemed to have suggested development, and a massive **T**-piece was the result. This stood on a corbel, with one arm resting upon the wall top, and the other standing out into the room. At the extremity of the latter a post was erected, which supported a principal rafter, just where support was mostly required. The principal rafter was, thus, as it were, balanced on the **T**-piece, which carried the weight vertically to the ground. The **T**-beam bracket



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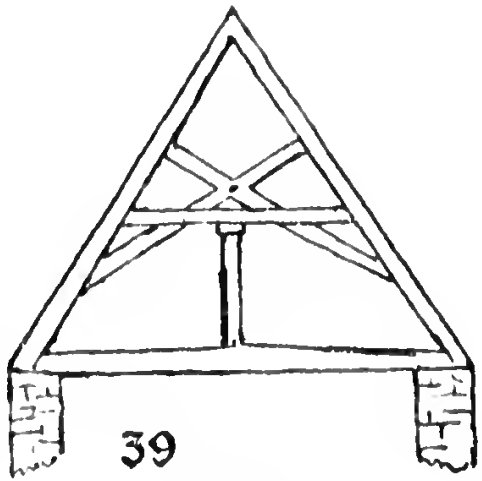

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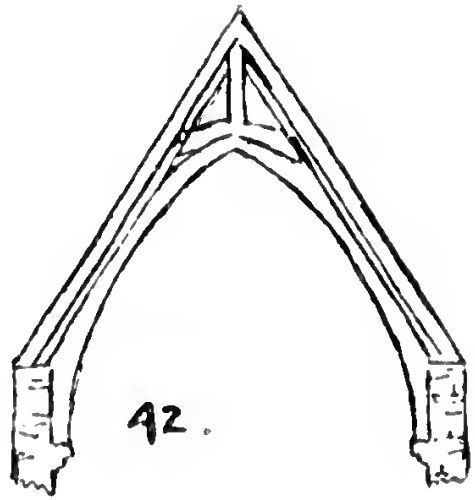

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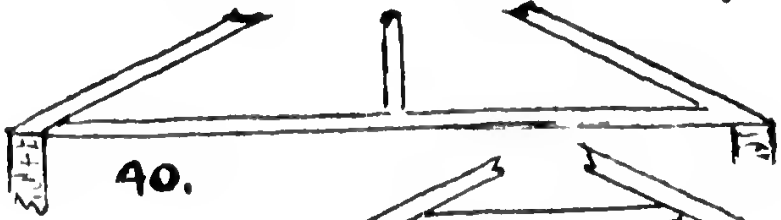

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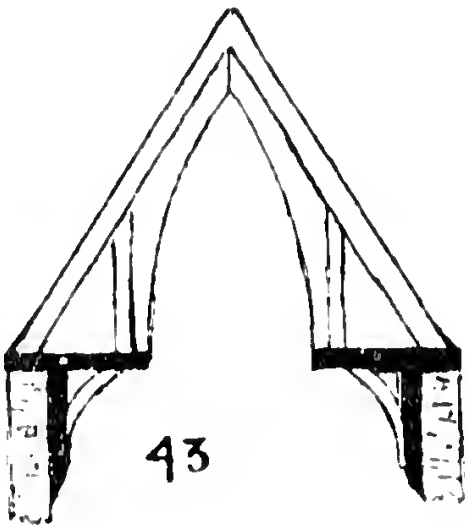

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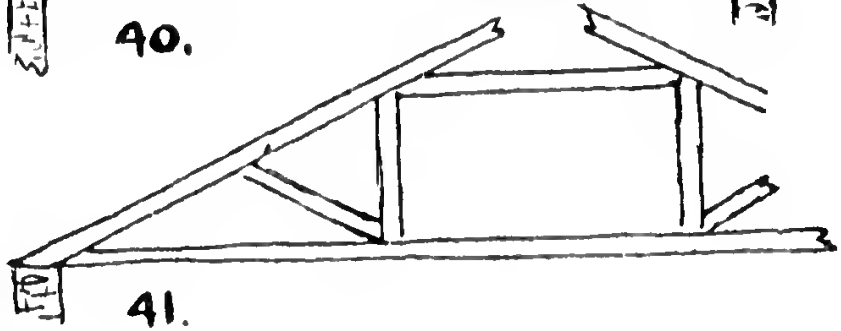

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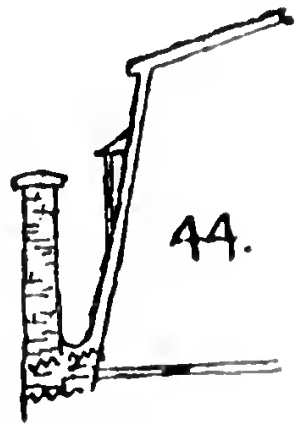


44.

or beam thus became the chief feature of the roof. Its shape suggested its name—the "hammer-beam" roof (Fig. 43). Wide-spreading Gothic arches of oak connect the hammer-beams on either side of the hall, and the spandrels are filled in with wonderful tracery. The Hammer-beam roof is a perfect glory in itself. Its vogue was contemporary with the Perpendicular and Tudor periods. Everyone has admired the stretch of beautiful timber work over the 66ft. of Westminster Hall, the date of which is 1400. Crosby Hall (now removed to Chelsea) is another fine example.

Later Perpendicular roofs are flat, with massive tie-beams, upon which the purlins rested.

Flattened roofs came into favour in the Tudor times, and in Jacobean days were hidden with ceilings, and meanwhile the Mansard was introduced from France. In this a portion is steep enough to act as a wall, while the rest slopes gently. The Mansard roofs are known by sight, if not by name, to everybody (Fig. 44). Peering hideously into the street below, they have been well described as a "glorified attic or a cheap upper storey." They are said to have much to commend them.

Stately Homes of England.

The Perpendicular period is responsible for many beautiful buildings besides the churches, such as the stately English homes of Hurstmanceaux and Thornburgh, against which the Continental chateaux appear trumpery, artificial and tawdry. The introduction and improvement in cannon had rendered the walled castles useless, and instead of building for refuge and defiance, the country gentry turned their attention to comfort and beauty. The new dwellings had little of the "castle" in their composition—pretty well the only feature in common was the battlemented top to the walls.

Tudor and Gothic Decline.

I have characterised the Tudor century as one of decline in the art of the builder, an age of decadence. Gothic lost its purity with the accession of Henry VIII. when it became fashionable to insert Italian details in it. The vaunted Renaissance, the "new birth" convulsed the thought of the country! The Henrys gave little encouragement to the building of

churches; they were too much occupied in building their own treasuries—and other things. Indeed, the second Henry demolished ecclesiastical institutions everywhere, and appropriated their revenues. The lovers of Gothic have little need to discuss which of the two Cromwells was its bigger enemy. Yet, even to-day, your guide will point to musket bullet marks, and mutilated statues, and, with bated breath, vent out "Oliver Cromwell's soldiers!" Aye, but what of the ruins that lie outside, the wonderful plate and ornaments sent to the melting-pot, the lead torn off the roofs, the revenues that fed the poor, and kept the House of God in repair?

Elizabethan.

Gothic, indeed, languished through the sixteenth century—down to the year 1600. It may well be said that the well advertised "Elizabethan-style" is merely a mixture of Gothic and Italian details. But the Elizabeth-Tudor period was remarkable for the development and perfecting of Domestic architecture—the chief features of which are known to many thousands of people, who would find a difficulty in making a list of three of them!

Elizabethan Houses.

Elizabeth, although she did nothing in the building line herself, encouraged her nobles to spend lavishly upon their houses. These residences have a very distinctive character. The bow-window had come into fashion with the two Henrys. It stuck out from an upper storey, or sometimes two upper storeys, and rested upon corbels. It was now built out upon the ground. The term "oriel" is applied indiscriminately to both ground and corbel-supported bows, but really appears to belong to that of an upper storey. Square-headed windows were profusely used in these houses—in fact, their number often astonishes one. Up to the Tudor times the smoke from the fire in the central hall—the only one created for comfort only—escaped as best it could through a central louvred lantern in the roof. During the fifteenth century the chimney was introduced to it, and rooms were added and fitted with flues. Builders ran to headlong extremes in chimneys, and designers—like children with a new toy—built chimney stacks in all sorts of plain and fancy styles, bringing them together in great clusters, and bunching them reck-

lessly into the sky-line with precipituous turrets and gables. The roof of the Gothic period had been an acutely pitched one and hung over the walls. The architect of the Elizabethan homes built the walls at the gables up above the roof, and finished them off with battlement of continuous coping, curves, and even steps. The well-known "strap" ornament was freely used, and the Tudor flower flourished everywhere. *Thorpe, and his associates, abandoned the old central hall or open courtyard plan in favour of a ground plan shaped like the letter **E**. The room interiors were now covered with square pannelling, adopting the "linen" pattern. Slight mouldings were carried, and wainscots, perhaps to hide the damp of the lower walls, were introduced during the middle of the period. Elizabethan domestic buildings set the type of the English country residence, which was followed by their successors of the Jacobean era. These, with their quaint knooks and corners, low ceilings, winding passages, and staircases-in-the-cupboard, hold such a fascination over us in the present prosaic, utilitarian days.

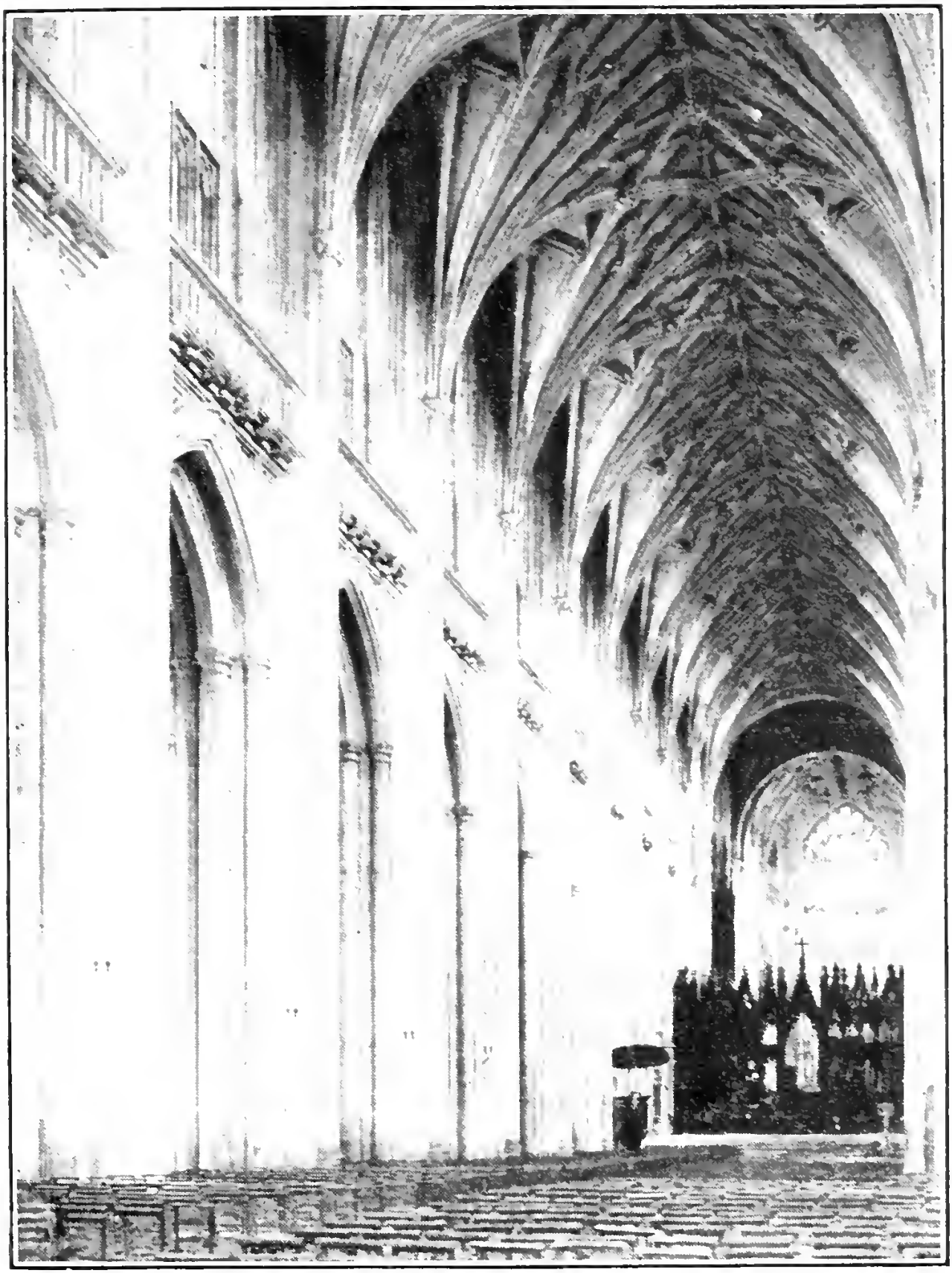
* Stairs were generally placed outside houses until Thorpe's time.

In the public buildings of the period the tendency was to go back to the "pure fountain head" of the Roman classical days. Sometimes the attempt was made to combine it with Gothic, but the success was more or less—generally (to "our prejudiced mind") less.

Jacobean.

The Jacobean (Stuart) period came in with the new, the 17th century, following the above. It began with the work of the great Inigo Jones*, and finished with that of Sir Christopher Wren. Jones brought from Italy the real classic Roman, and frankly discarded Gothic altogether. In 1666 the Great Fire of London nearly wiped out Norman and Gothic buildings in the City, and gave Wren the opportunity—it might honestly have been his ambition—of replacing the old Gothic St. Paul's with a magnificent creation of his own—his own great masterpiece, the St. Paul's of to-day, which, by the way, is the only

* He was rewarded by a grateful nation by being fined £545 for being a Roman Catholic. Londoners can see samples of his work in the building opposite the Horse Guards, and S. Paul's Church, Covent Garden.



WINCHESTER CATHEDRAL

(See Note, p. 3)

Protestant cathedral built in the Pagan style. The nation has genuine cause to be proud of the noble edifice, in spite of its detractors—not all of whom are Germans. Wren* was responsible for many City churches, of which St. Clement Danes may be given as an excellent specimen.

Two attempts were made to revive Gothic during this period, one, at Oxford, in the reign of James I., and another in Charles II.'s, in the towers at Westminster. Neither was a success. Thus, after a glorious struggle of five centuries, the Christian architecture gave way before the Heathen ! The Doric, Ionic, and Corinthian came as its conquerors, for it refused to be reconciled !

Georgian.

A bare mention of the Georgian "style" must suffice for this little primer to complete its procession of fashions from the Age of Stone to that of the Jerry Builder. This period was one of decline in many

* Wren's work is constantly associated with that of the famous carver, Grinley Gibbons, whose favourite signature is the peaspod.

things besides Architecture. It tottered in with Queen Anne and the German Georges from Hanover. Generally a period of deterioration, of fads, foibles and fancies, it furnished nothing new to architecture, though it was not entirely without some substantial, plain and even hideous public buildings.

The last century witnessed yet another revival of Gothic; with it the names of Barry, Pugin and Gwilt may be mentioned. To the former belong the Houses of Parliament. For recent attempts at "faithful restoration." Southwark Cathedral may be quoted.

NOTE.—It will not be supposed, of course, that I have pretended to cover all the features it is necessary to consider in assigning the Stone's age. Only the most important, and those which most readily admit of generalisation have been taken, and there are still plenty left for the student to become acquainted with. But I am satisfied that if he master the details herein given, he will be well prepared for his expedition into the Unknown!

NOTES.

ALTAR.—Stone Altars came again into use in 500, but were removed in 1500. They bear five consecration crosses. The

PISCINA is a basin or hollow, in which vessels used in the Mass were rinsed. It is always to be found near the altar, or where one once stood. It may be detected by its drain, in which it differs from the

HOLY-WATER STOUP, which has no drain, and is found near the church door, or, again, where one was once.

CONSECRATION CROSSES may sometimes be found, carved or painted on walls, inside and out.

PARADISE.—One often comes across this name applied to a street, *i.e.*, the street leading down to the court outside the church entrance (parvise).

Chantries, with which the cathedrals abound, are small chapels for the chanting or singing of Masses for the dead.

Fonts in Norman times were very massive, and were supported by a pillar-like pedestal, or upon four shafts. E.E. fonts and later are generally octagonal. D. and P. ornament is usually plentiful upon later fonts. Covers were introduced in late E.E. times.

Rood Loft.—In many churches doors may be seen in the chancel arch, connected by an interior stairway (vice). The upper one was on the level with the rood (cross) loft, which, in pre-Reformation days carried the Rood, and perhaps the organ and lights. The tops of screens were often used as lofts. Occasionally one finds a stray corbel—all that is left of this feature of the medieval church.

Squints (Hagioscopes) are holes in the masonry, affording a view of the altar during the celebration of Mass.

Cusps.—Points springing out from an arch, giving it the appearance of having been built in curves, *i.e.*, foliated. The foliation of the small arch was not unknown to the Normans, but it was afterwards used much more extensively.

Drip-Stone, Label or Hood-mould.—Projections above windows or doors. At first they were mere ornament (often being used inside). They were then cut with a channel underneath, to divert rain to the sides. In Per. times a double hood-mould is found over doors.

Diaper, a floral pattern laid on in squares. A common E.E. wall decoration.

The Years at a Glance.

	ROMAN		78 Britain a Roman State. 410 Roman Evacuation.
410			
	SAXON		449 Coming of English. 600 Christianity re-introduced. 870 Danes arrive. 1016 to 1035 Canute. 1042 Edward the Confessor.
1050			
	NORMAN	Early	1066 Norman Conquest. 1087 Rufus.
	1100		
		Late	1100 Henry I. 1135 Stephen. 1151 Civil War.
1150			
	GOTHIC.	Early English	1154 Henry II. 1189 Richard I.—Crusades. 1199 John. 1216 Henry III.
	1250		
		Decorated	1264 Civil War. 1272 Edward I. 1307 Edward II. 1327 Edward III.
	1350		

		Perpendicular	1377 Richard II. 1399 Henry IV. 1413 Henry V. 1422 Henry VI.
	1450		
		Tudor	1455 Wars of the Roses. 1461 Edward IV.-V., Rich. III. 1485 Henry VII. 1509 Henry VIII. 1535 Dissolution Rel. Houses. 1547 Edward VI.
1550			
	Elizabethan		1553 Mary. 1558 Elizabeth. 1588 Spanish Armada.
1600			
	Jacobean.		1603 James I. —— Gothic Revival —Oxford 1643 Civil War. 1649 Commonwealth. 1660 Charles II. —— Second Rev.—Westminster. 1666 Fire of London. 1685 James II.—'88, William III.
1700			
	Georgian.		1702 Queen Anne. 1714 German Georges from Hanover.

CORBELLED LINTEL DOOR
Early English and after.

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